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Course Profiles

holic District School Board Writing Partnership

English

Course Profile

The Writer's Craft

Grade 12
University Preparation
EWC4U

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• *for teachers by teachers*

This sample course of study was prepared for teachers to use in meeting local classroom needs, as appropriate. This is not a mandated approach to the teaching of the course. It may be used in its entirety, in part, or adapted.

Spring 2002

BED-5131 OHEC

Course Profiles are professional development materials designed to help teachers implement the new Grade 12 secondary school curriculum. These materials were created by writing partnerships of school boards and subject associations. The development of these resources was funded by the Ontario Ministry of Education. This document reflects the views of the developers and not necessarily those of the Ministry. Permission is given to reproduce these materials for any purpose except profit. Teachers are also encouraged to amend, revise, edit, cut, paste, and otherwise adapt this material for educational purposes.

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Acknowledgments

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Course Overview
Writer's Craft, EWC4U, Grade 12, University Preparation

Policy Document: *The Ontario Curriculum, Grades 11 and 12, English, 2000.*
Prerequisite: English, Grade 11, University Preparation

Course Description

This course emphasizes knowledge and skills related to the craft of writing. Students will analyse models of effective writing; use a workshop approach to produce a range of works; identify and use techniques required for specialized forms of writing; and identify effective ways to improve the quality of their writing. They will also complete a major paper as part of a creative or analytical independent study project and investigate opportunities for publication and for writing careers.

How This Course Supports the Ontario Catholic School Graduate Expectations

Students in EWC4U are called upon to create original pieces of writing across a wide variety of genres. Students use Catholic social teachings and ideas to guide their choice of writing topics and their analysis of literary models. Paramount to students' interaction is the development of a collegial atmosphere infused with Gospel values. This course challenges students to make informed decisions about writing which will lead them to develop their literary voices. The integration of Faith and Community concepts in this course encourages the appreciation of one's own literary voice, as well as the unique literary voices of one's peers, while achieving the Ontario Catholic School Graduate Expectations.

Course Notes

- University Preparation courses are designed to equip students with the knowledge and skills they need to meet the entrance requirements for university programs. Teaching and learning will emphasize the theoretical aspects of the course content but will also include concrete applications.
- The learning expectations of this course fall under the two categories of Investigating the Writer's Craft and Practising the Writer's Craft. While each category provides an excellent starting point for exploring personal, cultural, and spiritual values, it is important to appreciate that the issues and questions that emerge from these categories overlap and are interrelated.
- For assessment tools (rubrics and checklists) teachers should consult various resources such as the Ontario Curriculum Unit Planner or Course Profiles published for Grade 11 and 12 University Preparation courses. Rubrics for the Culminating Activity (ISP) of this course may be found in Appendix A.
- Students are required to create written products. The teacher may need to amend or alter the activities suggested in this Course Profile given the local availability of technology and expertise. The written products created by students should be sensitive to the variety of different cultures, races, and experiences in the classroom, and should reflect the Catholic vision of the school.
- In order to stimulate students' creativity, students will often engage in workshops. These are designed to facilitate a collegial atmosphere in which students may present both final products and practice pieces without fear of censure. It is the teacher's responsibility to ensure that workshops take place on a regular basis so that students are constantly presenting their work to each other; in this way, they learn to write, not merely for the teacher, but for a larger audience. This practice underlines the mandate of this course: to expose students to a wide range of writing styles and audiences.

- At other times, students may form expert groups and lead the class in an understanding of certain genres or grammar conventions.
- Throughout the course, short published pieces are used as exemplars of technique; students read these, analyse their effectiveness, and decide whether or not to incorporate the same technique in their own writing.
- Students will keep a Writer's Notebook or Journal as a cache for ideas, images, snatches of dialogue, inspirational quotations about writing, new vocabulary, and other writing.
- In the Writer's Workshop, students write from many perspectives. The teacher must clarify the distinction between author and narrative voice to avoid confusion between personal experience and creativity.
- In the workshop environment, students read and assess their own work and the work of others. The teacher models appropriate constructive editing skills. Text-oriented feedback on writing should always be clear, precise, useful, sensitive, and constructive.
- As part of the writing process, students are to maintain a writing portfolio in which they will collect their written products. Using the work in this portfolio, students can reflect on and select their best work for publication in a class anthology and for submission to writing contests and actual publication.
- The choice of resources and writing topics should reflect students' diverse interests, abilities, and backgrounds. The selection of texts should be sensitive to the community in which the curriculum is delivered.
- It is imperative that the teacher instruct students in the appropriate use of technology, emphasizing the critical, ethical, and safety issues associated with the use of the Internet and audiovisual equipment. This is referred to as "technical workshops" throughout this Course Profile.
- As many of the units involve the use of existing images and sounds, consideration needs to be given to copyright laws. Many existing resources have specific limitations on viewing or reproduction. Resources should be consulted for copyright clearance.
- The teacher must preview all materials before sharing them with students. Some are for teacher reference only and may contain material that is inappropriate for students.
- In an effort to provide opportunities to promote student learning across the curriculum, the teacher should work with (and invite into the class when appropriate) the Art teacher, Technology teacher, Drama teacher, English teacher, Librarian, Chaplain, Social Science teacher, Science teacher, Media and Computer technician, and Guidance personnel.
- Opportunities should be provided to members of the local community, especially those with publishing expertise, to contribute to student learning.
- The teacher needs to ensure that the classroom provides an environment that promotes respect, acceptance, integration, and a vision of the Catholic faith community.
- This course is intended to be one step in the ongoing process to develop the skills, values, and beliefs that are necessary to fulfill the Catholic Graduate Expectations. The teacher must guide students and provide opportunities for them to discuss, analyse, and evaluate issues as they relate to their own lives and to the influence of faith in their lives.
- Teachers should be sensitive to the personal nature of the experience, and support students in avoiding disclosure and discussion of sensitive issues in the classroom context.
- Students must be instructed to accept "no comment" as a valid answer to any questions, and to respect that people may choose not to respond at all to questionnaires and surveys.
- The teacher must be sensitive to exceptional students and to students who are enrolled in the English as a Second Language program. When necessary, modifications and accommodations must be made to the course activities to ensure student learning.

Units: Titles and Time

* Unit 1	The Art and Craft of Writing	35 hours – throughout the course
Unit 2	Narration	25 hours
Unit 3	Informational Writing	20 hours
Unit 4	Persuasion	15 hours
Unit 5	Culminating Activity (see Appendix A)	15 hours

* This unit is fully developed in this Course Profile.

Unit Overviews

Unit 1: The Art and Craft of Writing

Time: 35 hours

Unit Description

This unit is a foundation for the rest of the course. In this introductory unit, the teacher may choose to integrate activities from various clusters instead of doing them sequentially. This unit deals with various aspects of the Writing Workshop including: Journals, the writing process, the writing profession, and evaluation of literary texts. In order to clarify students' understanding of the writing process, the teacher frequently models these activities. Students investigate how the social teachings of the Church can provide a critical context for the interpretation of values embedded in literary texts. Students are given the opportunity to read texts and do writing on topics that interest them, allowing them to reflect on their own lives and experiences. Students explore the fundamentals of successful writing and elements common to various genres. These skills and techniques are reinforced in subsequent units.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	**IWV.01, PWV.01, PWV.02,** IW1.01, PW1.01, .02, .03, .09, .12, PW2.01, .02, .04 CGE2c, 4b, 4e, 5b, 5e, 5g	Thinking/ Inquiry Communication	Experiencing the Audience: Journals/Workshops - introduce the writer's notebook/journal - lay foundations for a successful Writer's Workshop - structure peer response and self evaluation - discuss class anthology
2	**IWV.01, PWV.01, PWV.02,** IW1.01 .02, .03, PW1.03, .08, .09, PW2.01, .02, .04 CGE2b, 2c, 2d, 5e, 5g	Knowledge/ Understanding Thinking/ Inquiry	The Elements of Fiction - students acquire knowledge about and have an opportunity to practise these essential elements of fiction: - beginnings - setting - characterization - dialogue - plots and plotting - point of view and voice - mood/tone/atmosphere

Cluster	Learning Expectations	Assessment Categories	Focus
3	**IWV.01, IWV.02,** IW1.01, .02, .03 IW2.02 CGE1c, 1d, 2b, 2e, 5b	Knowledge/ Understanding Thinking/ Inquiry	The Thoughtful Writer – students develop the necessary skills for evaluating literary texts: - establish response format - explain the "point of argument" - discuss criteria for student - selected texts - explain procedures for student-led presentations
4	**PWV.01,** PW1.01, .03, .10 CGE2a, 2c, 2d, 4e, 5b	Communication Application	The Writer's Essentials – students review, develop, and hone the elements of style: - mechanics and grammar - punctuation (conventions) - sentence fluency paragraphs and paragraphing - language usage (diction/word choice) - précis - summary
5	**IWV.02, PWV.01, PWV.02,** IW2.01, .02, .03 PW1.11, PW2.03 CGE1g, 4g, 5b, 7g	Knowledge/ Understanding Application	The Writing Life: A Career In Writing - markets for writing in Canada - technical writing - literary writing - writing for children - educational writing - writing for magazines - writing for newspapers - writing for television and various media - Canadian Writers' Associations - resources for writers

Unit 2: Narration

Time: 25 hours

Unit Description

In this genre-based unit, students analyse models of writing. Students examine the distinctive elements and conventions of a range of forms within each genre, and assess the effectiveness of various texts. Biblical texts, selected Church documents, and works of Catholic writers are explored to gain a uniquely Catholic perspective. Narrative options include: poetry, drama, fiction (horror, humour, fantasy/science fiction, mystery/detective fiction, westerns), and non-fiction (diary/Journal/letters, biography). In student-led seminars, "expert" groups create writing activities to allow peers to develop their technique in each genre. Written products are critiqued in the Writers' Workshop, and are included in students' Writing Portfolios, from which they select their best pieces for polishing and publication. The activities presented in the three clusters are used to explore and assess the students' mastery of six selected genres.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	**IWV.01,** IW1.01, .02, .03 CGE2c, 4c, 4e, 4f, 5a, 5e	Knowledge/ Understanding Thinking/ Inquiry Communication	Seminars on each genre led by an "expert" group including: - characteristics of the genre - published samples/models presented and examined
2	**PWV.01,** PW1.01, .03 CGE2b, 4b	Application	Expert groups: - create and lead the class in mini-writing activities that focus on specific characteristics of the genre, and allow students to develop writing skills, e.g., create atmosphere or characters specific to the genre - develop scenarios as springboards for longer pieces of writing in the genre Students: - use knowledge of characteristics of genre, as well as their examination of samples from the genre to do their own writing - practise focused writing in mini-lessons presented by expert group - write a longer piece using a springboard presented scenario as a for writing
3	**PWV.01, PWV.02,** PW1.04, .05, .08, .09, .10, .12 PW2.02, .04 CGE2d, 2e, 3c, 5g, 7j	Knowledge/ Understanding Application	All students: - participate in the writing process - write and submit for evaluation one piece in the genre in which they are "experts" - select one piece of writing done in another of the six presented genres to polish for evaluation - share and assess their own and others' writing in the Writing Workshop

Unit 3: Informational Writing

Time: 20 hours

Unit Description

Students have the opportunity to examine the social, moral, and ethical implications of our information-filled environment. Students examine the role of information in their lives and discover how the Catholic Church has responded in various Church documents to the explosion of information on the Internet and through various other sources. Knowledge is gained by organizing, evaluating, and drawing conclusions about information. Students are encouraged to explore the various aspects of informational writing such as organizational structures, research techniques, documentation procedures, graphical information, and privacy issues. Practical and ethical issues of the journalist's craft are explored in this unit.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	**IWV.02, PWV.02,** IW2.01, .02 PW2.01, .02, .04 CGE1d, 1g, 5a, 7a, 7e, 7j	Thinking/ Inquiry Application	Social and Moral Issues in an Information-Filled World - information gathering before the Internet - information gathering tools - privacy issues in information access - methods of evaluating information - censorship - Gospel values in an information-filled world
2	**IWV.01,** IW1.01, .02, .03 CGE2b, 2d	Knowledge/ Understanding Communication	The Genres of Informational Writing - notes - reports - news articles - magazine articles - scripts for television reporting - informational essays - oral reports - diagrams - surveys - checklists - technical manuals - instructions - writing for the web, e.g., website development - electronic presentations - Short Message Service e.g., SMS pagers, text messaging
3	**IWV.02, PWV.01,** IW2.01, PW1.02, .05, .06, .07, .08 CGE2a, 3d, 3f	Knowledge/ Understanding Thinking/ Inquiry	Gathering Information - accuracy - classification - research techniques - reference materials and sources - copyright issues - use of quotations - documentation procedures - summarizing - plagiarizing
4	**IWV.01, PWV.01,** IW1.01, .03, PW1.03, .05, .06, .07, .08 CGE3c, 3e, 4f	Communication Application	Organizing Information - various forms of organization - beginnings and endings - rhetorical structures - use of examples - transitions - sentence variety - techniques of organization - graphical information

Cluster	Learning Expectations	Assessment Categories	Focus
5	**PWV.02,** PW2.01, .02, .04 CGE3e, 3f, 4e, 5b, 5d, 7j	Thinking/ Inquiry Application	The Journalist's Craft - definition of news - sources of news - bias and propaganda - economic aspects of news gathering - interviewing techniques - privacy issues - characteristics of effective reporters - accuracy - ethical issues

Unit 4: Persuasion

Time: 15 hours

Unit Description

Students examine three types of persuasive writing: essays, advertisements, and speeches. The issues of freedom of speech and bias should be discussed in this unit within the context of Gospel values. Students evaluate several examples of writing within each cluster. These will serve as models for practice pieces to be critiqued in the Writer's Workshop. Throughout this unit, students hone their ability to use the stylistic devices of good fiction by working with three persuasive genres. As a culminating activity for each cluster, they may submit a piece of writing incorporating the features of the particular genre studied.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	**IWV.01, PWV.01,** IW1.01, .02, .03, PW1.01, .02, .03, .07 CGE1d, 2b, 2d, 2e, 3b, 3c, 3d, 3e, 7e	Knowledge/ Understanding Thinking/ Inquiry	Thinking the Words - students examine the art and craft of the persuasive essay: - formats for the persuasive essay: informal/formal - exemplars and models - charged language – diction and tone
2	**IWV.01, PWV.01,** IW1.01, .02, .03, PW1.01, .02, .03, .07, .08, .09, .10 CGE1d, 2c, 2e, 3b, 4a, 4g, 7e	Communication Application	Seeing the Words – assessing the language of print and broadcast advertising - how to deconstruct the language of advertising - words and pictures: selling products with toned language - media as a construct of reality - issues of bias and freedom of speech in advertising
3	**IWV.01, PWV.01,** IW1.01, .02, .03, PW1.01, .02, .03, .07, .08, .09, .10 CGE1d, 2c, 2d, 2e, 7e	Communication Application	Hearing the Words: analysing writing for speeches - characteristics of a good speech - models and exemplars - speeches within contexts: social speechmaking, political speeches, speeches which define history

Unit 5: Culminating Activity

Time: 15 hours

Unit Description

The purpose of this culminating activity is to provide an opportunity for students to illustrate their mastery of the techniques learned in the preceding units and to demonstrate that they are "effective communicators" as outlined in the Catholic Graduation Expectations. Students are required to produce a substantial piece of original writing (fiction or non-fiction) in a genre of their own choice. In achieving this, they are guided by their analysis of primary materials (original works) as well as their study of writing techniques used by published authors. Students present their research and finished product to the class. Please see Appendix A for more information about planning the culminating activity and sample handouts for the ISP.

Unit Overview Chart

Cluster	Learning Expectations	Assessment Categories	Focus
1	**IWV.01, 02, PWV.01,** IW1.01, .02, .03, IW2.01, .02, PW1.04, .05, .06, .07, .08, .09, .10, .11 CGE2a, 2b, 2c, 2d, 3c, 5d, 5g	Knowledge/Understanding Thinking/Inquiry Communication Application	Putting it All Together: Creating a Substantial Piece of Original Fiction or Non-fiction Writing

Teaching/Learning Strategies

Instructional Strategies

- Editing – peer and self
- Personal reflection
- Seminars led by students
- Lecture
- Viewing/Listening/Critiquing
- Creative extensions
- Brainstorming discussion, concept mapping
- Conferences – student/teacher student/student
- Group work
- Teacher-led discussion
- Interviewing
- Written responses
- Researching – print and electronic sources
- Discussion with publishing professionals
- Technical workshops
- Reading individual, whole group, and small group

Assessment & Evaluation of Student Achievement

The primary purpose of assessment and evaluation is to improve student learning. University Preparation courses are designed to equip students with the knowledge and skills they need to meet the entrance requirements for university programs and success in various university programs and careers. Information gathered through assessment helps the teacher to determine students' strengths and weaknesses in their achievement of the curriculum expectations in this course. Assessment and evaluation are based on the provincial curriculum expectations and the achievement levels.

In order to ensure that assessment and evaluation are valid, reliable and equitable, and that they lead to the improvement of student learning, the teacher should use assessment and evaluation strategies that:

- address both what students learn and how well they learn;
- are based on both the categories and descriptors of the achievement chart;
- are varied in nature, administered over a period of time, and designed to provide opportunities for students to demonstrate the full range of their learning;
- are fair to all students;
- accommodate the needs of exceptional students, and ensure that they are consistent with the strategies outlined in students' Individual Education Plans, and take into consideration the goals outlined in students' Annual Education Plans;

- ensure that each student is given clear directions for improvement;
- include the use of samples of students' work that provide evidence of their achievement
- are communicated clearly to students and parents at the beginning of the course and at other appropriate points throughout the course.

Assessment Strategies

Reflection/Conferencing

- Self-assessment
- Response Journals
- Peer Assessment/conferencing
- Student/Teacher Conferences

Performance Assessment

- Oral Presentations
- Newspaper articles, editorials, reviews
- Copy for advertisements
- Dramatization and role-play
- Short stories
- Poetry anthologies
- Pencil-and-Paper Tests Final Examination
- Essays
- Scripts
- Surveys
- Reports
- Magazine articles
- Graphical texts
- Observation: Formal and Informal

Assessment Tools include:

- Rubrics
- Tests
- Self Evaluation Forms
- Checklists
- Workshop Response Forms

Anecdotal comments with suggestions for improvement

Seventy per cent of the grade will be based on assessments and evaluations conducted throughout the course. Thirty per cent of the grade will be based on a final evaluation in the form of an examination, performance, essay, and/or other methods of evaluation.

<table>
<tr><th colspan="2">Ongoing Assessment and Evaluation (70%)</th></tr>
<tr><td>Knowledge/Understanding
• Tests*
• Written Products
• Quizzes
• Presentations</td><td>Communication
• Written Products
• Class Anthology
• Tests*
• Oral Presentations
• Projects
• Group Discussion</td></tr>
<tr><td>Thinking/Inquiry
• Presentations
• Written Products
• Group Discussion
• Projects
• Tests*</td><td>Application
• Written Products
• Oral Presentations
• Projects
• Tests*</td></tr>
<tr><td colspan="2">* Tests may involve a wide range of questions and tasks and can be one valid form of assessment in each category.</td></tr>
<tr><th colspan="2">Final Evaluation (30 %)</th></tr>
<tr><td colspan="2">Final Examination
Culminating Activity</td></tr>
</table>

Accommodations

Teachers should consult individual student IEPs for specific direction on accommodation for individuals. The following is a list of general accommodations for students:

- pairing with another student (mentor, tutor)
- providing a scribe
- providing supplementary texts to accommodate different reading levels
- providing alternative activities that suit strengths and learning styles
- providing audio/Braille of print resources
- providing students with extra time and/or an alternative location for successful completion of tasks
- audio taping or oral assessment of pencils-and-paper tests and assignments
- breaking down assignments into smaller more manageable tasks
- providing students with appropriate frameworks to organize information and assignments
- providing summary sheets of skills and concepts learned
- positioning students in the most suitable region of the room (this location will vary depending on visual or hearing acuity)
- offering time extensions within each unit
- allowing the use of lap top computers within the classroom
- simplifying assignments to include critical material only

Resources

Units in this Course Profile make reference to the use of specific texts, magazines, films, videos and websites. Teachers need to consult their board policies regarding use of any copyrighted materials. Before reproducing materials for student use from printed publications, teachers need to ensure that their board has a Cancopy license and that this licence covers the resources they wish to use. Before screening videos/films with their students, teachers need to ensure that their board/school has obtained the appropriate public performance videocassette licence from an authorized distributor, e.g., Audio Cine Films In. Teachers are reminded that much of the material on the Internet is protected by copyright. The copyright is usually owned by the person or organization that created the work. Reproduction of any work or substantial part of any work on the Internet is not allowed without the permission of the owner.

Main Resources

Print

- Church documents
- Writing texts and resources
- Newspapers and magazines
- Bible
- Dictionaries, thesauri
- Original written works

Software/Video

- Desktop Publishing Program
- Presentation Software
- Internet
- CD-ROM
- Video

Hardware

- TV/VCR
- Computers
- CD Player

- Video Camera/Cassettes
- Audio Player/Tapes
- Overhead Projector

Human

- Librarian
- Chaplain
- Audio/Visual Technician (where available)
- Guest Speakers
- Team Teachers

Websites

See websites

Print

Adams, Janice, C. Costello, and S. Naylor. *Reading and Writing for Success Senior.* Toronto: Harcourt Canada Ltd., 2001.

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Burnett, Hallie. *On Writing The Short Story.* New York: Harper Collins, 1983.

Cameron, Julia. *The Right to Write: An Invitation and Initiation into the Writing Life.* New York: Jeremy P. Tarcher/Putnam, 1998.

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Hodgins, Jack. *A Passion For Narrative: A Guide for Writing Fiction.* Toronto: McClelland & Stewart, 2001.

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Lodge, David. *The Art of Fiction.* London: Penguin Books, 1992.

Manguel, Alberto. *A History of Reading.* Toronto: Alfred A. Knopf Canada, 1996.

Metcalf, John and J.R. (Tim) Struthers, eds. *How Stories Mean.* Erin, ON: The Porcupine's Quill, Inc., 1993.

Minot, Stephen. *Three Genres: The Writing of Poetry, Fiction, and Drama.* 4th ed. Englewood Cliffs, N.J.: Prentice-Hall, 1988.

Newman, Jenny, Edmund Cusick, and Aileen La Tourette, eds. *The Writer's Workbook.* New York: Oxford University Press, 2000.

Northey, Margot. *Making Sense: A Student's Guide to Research, Writing and Style*, 3rd ed. Toronto: Oxford University Press, 1993.

Olmstead, Robert. *Elements of the Writing Craft.* Cincinnati: Story Press, 1997.

Parker, John F. *The Writer's Workshop,* 2nd ed. Don Mills: Addison-Wesley Publishers, 1990.

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Church Documents

Abbot, Walter M., editor. *The Documents of Vatican II.* Chicago: Follet Publishing Co., 1966.

Ontario Conference of Catholic Bishops. *100 Years of Catholic Social Teaching.* Ontario: 1991.

Pontifical Council for the Means of Social Communication. *Pastoral Instruction on the Means of Social Communication (Communio et Progressio).* Rome: 1971.

Pontifical Council for Social Communications. *Aetatis Novae (On Social Communication).* Rome: 1992.

Sacred Congregation for Catholic Education. *Lay Catholics in Schools: Witness to Faith.* Canadian Conference of Catholic Bishops, 1982.

Websites

The URLs for the websites have been verified by the writer prior to publication. Given the frequency with which these designations change, teachers should always verify the websites prior to assigning them for student use.

Canadian Journal of Communication – www.cjc-online.ca
(A Journal of research which focuses on Journalism and information studies)

Media Awareness Network – www.media-awareness.ca
(Particularly suitable for the Informational Writing unit)

Media Foundation – www.adbusters.org
(A website dedicated to the criticism and analysis of advertising)

Northwest Regional Educational Laboratory – www.nwrel.org
(This website provides an array of resources dealing with general issues in education, along with some specific suggestions relating to the practice of creative writing)

Writers in Electronic Residence – www.wier.ca
(A website which seeks to connect writing students with a professional mentor; it also serves as a means of allowing students from different parts of Canada to share their writing via the Internet)

The League of Canadian Poets – www.poets.ca
(Website dedicated entirely to poetry in this country. It contains many poet profiles as well as a the www.youngpoets.ca website which exists to foster the poetic aspirations of teens)

Canadian Author's Association – www.canathors.org
(A site for professional writers; it also has "writing links" with many helpful resources for students)

It is also useful for students to investigate individual author sites such as those dedicated to Margaret Atwood or other significant authors.

Rubric Builder – www.rubricbuilder.on .ca
(A site from which one may download software to help create rubrics)

Rubricator – www.rubrics.com
(Another rubric software site)

CD-ROMs

Ontario Curriculum Unit Planner, Queen's Printer for Ontario, 2001.

OSS Considerations

This course is designed to equip students with the knowledge and skills they need to meet the entrance requirements for university programs. All university preparation courses will be based on rigorous provincial curriculum expectations. The Writers Craft may be designated as an additional compulsory credit or an optional credit for diploma purposes. These expectations are outlined in *Ontario Secondary Schools, Grades 9 to 12, Program and Diploma Requirements, 1999*, and *The Ontario Curriculum, Grades 11 and 12, English 2000.* The English curriculum provides many opportunities for students to develop necessary written, oral communication, and collaborative skills directly related to career exploration activities and the student exit plan outlined in *Choices into Action: Guidance and Career Education Program Policy For Ontario Elementary and Secondary Schools, 1999.* This course reflects the role of technology, the integration of career expectations, and assessment, evaluation, and reporting strategies prescribed in *The Ontario Curriculum, Grades 9 to 12, Program Planning and Assessment, 2000.*

Appendix A

Unit 5: Culminating Activity

Time: 15 hours

Description

The purpose of this culminating activity is to provide an opportunity for students to illustrate their mastery of the techniques learned in the preceding units and to demonstrate that they are "effective communicators" as outlined in the Catholic Graduate Expectations. Students are required to produce a substantial piece or collection of original writing (fiction or non-fiction) according to their own interests, in a genre of their own choice. In achieving this, they are guided by their analysis of primary materials (original works) as well as their study of writing techniques used by published authors. Students present their research and finished product to the class.

Unit Synopsis Chart

Activity	Learning Expectations	Assessment Categories	Tasks
1. Putting it All Together: Creating a Piece of Fiction, or Non-Fiction	**IWV.01, IWV.02, PWV.01,** IW1.01, .02, .03, IW2.01, .02, PW1.04, .05, .06, .07, .08, .09, .10, .11 CGE2a, 2b, 2c, 2d, 3c, 5d, 5g	Knowledge/ Understanding Thinking/Inquiry Communication Application	Research and Reading in Genre Written Research Report Original Piece of Writing Oral Presentation on Research

Prior Knowledge & Skills

- Students should understand and be familiar with the Independent Study Project (ISP).
- Students should be familiar with research techniques and sources.
- Students should understand the criteria for an oral report. As a class they are able to create a checklist to evaluate the effectiveness of the oral presentations.
- Students should be able to integrate knowledge of genre, writing techniques, and elements of writing into their final written product.

Planning Notes

- Prepare handout outlining the ISP process e.g., stages, expectations, evaluation, and timelines (see the Sample Handout).
- The key pieces for evaluation are the research essay and the original writing; the process and presentation marks should carry less weight in the evaluation.
- Options for a substantial piece of writing may include: a poetry anthology, a novella, two or more short stories, a one-act play, a collection of children's literature, etc.
- Create a tracking sheet to be used in teacher-student conferences throughout the ISP process.
- The teacher should determine the need for technical support or resources during the oral presentations.
- The teacher should develop rubrics for evaluation of the research report and final written product.

Appendix A (Continued)

Teaching/Learning Strategies

- The teacher leads a discussion about the scope and expectations of the ISP process
- Using handout on the ISP process (see Sample Handout), explain how the process is managed in this course e.g., dates, timelines, research, conferences, peer editing, and oral presentations.
- The teacher monitors student progress through conferences at various stages in the ISP process.
- Students use written feedback provided by the teacher after submission and evaluation of the written research portion of the ISP.
- Peer editing should occur throughout the entire process as needed. The teacher must provide at least two peer editing opportunities, e.g., for the research report and original piece of writing.
- The class creates a checklist to evaluate the effectiveness of the oral presentations.

Assessment & Evaluation of Student Achievement

- Checklist on timelines during the ISP process
- Rubric for Research Report/Essay
- Rubric for Original Piece of Writing
- Checklist for Oral Presentation

Accommodations

- Students who have difficulty responding in writing may be given the option of responding using a computer or audiotape format.
- Provide specific examples of guidelines for formatting of the ISP.
- Allow for the ISP to be broken into smaller chunks to be evaluated by the teacher.

Sample Handout

EWC4U: Independent Study Project (ISP)

In this ISP, students create an original work based on their extensive reading in and study of a specific genre or mode of writing. The ISP process is made up of: a Research Essay/Report, the Original Writing, at least four Conferences with the teacher, two Peer Editing sessions, and each student's Presentation of the ISP.

1. **Proposal Form:** Students submit a written description of what they want to do in the ISP. Included on the Proposal Form is a bibliography of primary and secondary sources. Primary sources are works of literature in the selected genre. Secondary sources are resources containing information about the genre, and tips/techniques for writing in that genre. Once the Proposal Forms are approved, students should work on both the research and original writing components of the ISP.
2. **First Conference** (two weeks after the Proposal Forms have been approved): Students bring to the First Conference their research notes, resources, and copies of the literature they are reading. Students are prepared to discuss their research and reading in the genre they have selected, and receive feedback and suggestions for further research and reading in preparation for writing the Research Essay/Report.

Appendix A (Continued)

3. **Second Conference** (two weeks after First Conference): At the Second Conference, students continue the discussion of their reading and research. Students will bring to the interview a thesis and outline for their Research Essay/Report, as well as their research notes, resources, and copies of the literature they are reading. Students should be prepared to ask any final questions about the Research Essay at this interview.
4. **Peer Editing of Rough Draft—Research Essay/Report** (one week after Second Conference): Each student must have her/his essay edited by a classmate. The peer edited rough draft is submitted along with the final copy of the Research Essay/Report.
5. **ISP Research Essay/Report** (one week after Peer Editing): The ISP Research Essay/Report is a critical examination of the genre selected by the student. The essay must contain evidence of thorough research into the characteristics of the genre, with ample supporting evidence drawn from the student's extensive reading of works in the genre. Teachers should provide specific direction on length. Stylistic direction should also be given, particularly in the formatting of quotations, parenthetical documentation, and the bibliography. Students may personalize this essay if they wish; however, formal, standard English must be used.
6. **Third Conference** (one week after Research Essay/Report is submitted): Students will bring to this conference their notes and outlines for their Original Writing, along with any other relevant materials to aid in the discussion of their work.
7. **Fourth Conference** (make an appointment with the teacher): Students are expected to arrange to meet with the teacher at least once more to discuss their Original Writing.
8. **Peer Editing of Rough Draft—Original Writing** (two weeks after Third Conference): Each student must have her/his Original Writing edited by at least one classmate. The peer edited rough draft(s) is/are submitted along with the final copy of the Original Writing.
9. **Original Writing** (one week after Peer Editing): On the day that the Original Writing is due, students must submit their entire ISP package: research notes, photocopied/printed resources, peer-edited rough drafts, and final copies of the Research Essay and Original Writing.
10. **Presentations:** Students present their research and their Original Writing in a 20- to 30-minute oral presentation. Students may choose to read their entire piece, or excerpts from the piece, as well as present their findings on the characteristics of the genre they have explored, giving specific examples from their reading in the genre. Students must provide the class with a two-page handout that reflects their reading and research, and contains a sample from students' own writing.

Evaluation: Conferences
Research Essay/Report
Original Writing
Presentation

Note: The most important pieces in the evaluation are the Research Essay/Report and the Original Writing; the writing process is evaluated during the conferences. The conferences (combined) and the oral presentation are of equal weighting in marks, as are the Research Essay and the Original Writing.

Appendix A (Continued)

ISP Rubric: Research Essay

Categories	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding Research and reporting techniques	- uses a limited number of examples of characteristics specific to the selected genre	- uses some examples of characteristics specific to the selected genre	- uses a considerable number of examples of characteristics specific to the selected genre	- uses numerous well chosen examples of characteristics specific to the selected genre
Characteristics of the selected genre	- demonstrates limited understanding of the characteristics of the genre	- demonstrates some understanding of the characteristics of the genre	- demonstrates considerable understanding of the characteristics of the genre	- demonstrates a thorough understanding of the characteristics of the genre
Thinking/ Inquiry Analysis and interpretation of texts	- demonstrates limited analysis and interpretation of informational and literary texts	- demonstrates some analysis and interpretation of informational and literary texts	- analyses and interprets informational and literary texts with considerable effectiveness and insight	- analyses and interprets informational and literary texts with a high degree of effectiveness and insight
Synthesis of both components of the research	- demonstrates limited evidence of the synthesis of research findings and the evaluation of literary texts	- demonstrates some evidence of the synthesis of research findings and the evaluation of literary texts	- synthesizes research findings and the evaluation of literary texts with considerable effectiveness	- synthesizes research findings and the evaluation of literary texts with a high degree of effectiveness
Observations and conclusions about the genre	- demonstrates limited evidence of observations and conclusions about the genre and its unique characteristics	- makes some observations and conclusions about the genre and its unique characteristics	- makes insightful observations and conclusions about the genre and its unique characteristics	- makes highly insightful observations and conclusions about the genre and its unique characteristics
Use of textual evidence (primary and secondary sources) to support points	- provides limited textual evidence to support points made	- provides some textual evidence to support points made	- provides considerable textual evidence to support points made in analysis and interpretation	- provides thorough textual evidence to support points made in analysis and interpretation

Appendix A (Continued)

ISP Rubric: Research Essay

Categories	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Communication Organization and presentation of research findings and textual analysis	- demonstrates limited organization of research	- research essay/report shows some organization research	- research essay/report is considerably organized	- research essay/report is thoroughly organized research
	- essay/report is presented with limited clarity	- essay/report is presented with some clarity	- essay/report presented with considerable clarity	- essay/report is presented with a great deal of clarity
Use of language and terms specific to the genre and to the analysis of the Writer's Craft	- demonstrates limited use of specialized language	- uses specialized language with some effectiveness	- uses specialized language with considerable effectiveness	- uses specialized language with a high degree of effectiveness
Application Use of English language conventions	- demonstrates limited use of language conventions (usage, spelling, punctuation, grammar, mechanics)	- demonstrates some use of language conventions (usage, spelling, punctuation, grammar, mechanics)	- demonstrates considerably skillful use of language conventions (usage, spelling, punctuation, grammar, mechanics)	- demonstrates highly skillful use of language conventions (usage, spelling, punctuation, grammar, mechanics)
Demonstrate documentation of primary and secondary sources	- few resources are documented appropriately	- some resources are documented appropriately	- most resources are documented appropriately	- all resources are documented appropriately

Note: A student whose achievement is less than Level 1 (50%) has not met the expectations for this assignment or activity.

Appendix A (Continued)

ISP Rubric: Original Writing

Categories	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Knowledge/ Understanding Elements and characteristics of the selected genre (including theme, setting, point of view, characterization, plot, atmosphere/mood, etc.)	- demonstrates limited knowledge and understanding of the elements and characteristics of the selected genre	- demonstrates some knowledge and understanding of the elements and characteristics of the selected genre	- demonstrates considerable knowledge and understanding of the elements and characteristics of the selected genre	- demonstrates a high degree of knowledge and understanding of the elements and characteristics of the selected genre
Thinking/Inquiry thematic approach	- demonstrates limited thought in the approach to the theme(s) in the writing	- demonstrates a moderately thoughtful approach to the theme(s) in the writing	- demonstrates a considerably thoughtful approach to the theme(s) in the writing	- demonstrates a highly thoughtful approach to the theme(s) in the writing
Storyline	- demonstrates a storyline that is limited in effectiveness and originality	- demonstrates a storyline that is somewhat effective and original	- demonstrates a storyline that is effective and original	- demonstrates a storyline that is highly effective and original
Communication Awareness of purpose and audience/level of language	- demonstrates limited understanding of writing for a specific purpose and audience, using the appropriate level of language	- demonstrates some understanding of writing for a specific purpose and audience, using the appropriate level of language	- demonstrates a considerable degree of understanding of writing for a specific purpose and audience, using the appropriate level of language	- demonstrates a high degree of understanding of writing for a specific purpose and audience, using the appropriate level of language
Organization	- organizes and structures writing in a manner that is limited in its appropriateness for the selected genre	- organizes and structures writing in a manner that is somewhat appropriate for the selected genre	- organizes and structures writing in a manner that is appropriate for the selected genre	- organizes and structures writing in a manner that is highly appropriate for the selected genre

Appendix A (Continued)

ISP Rubric: Original Writing

Categories	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Communication Use of stylistic features (balance of showing/telling, as well as exposition, narrative, scene and half-scene)	- demonstrates limited use of a balance of stylistic features	- demonstrates some use of a balance of stylistic features	- demonstrates a considerable degree of effectiveness in using a balance of stylistic features	- demonstrates a high degree of effectiveness in using a balance of stylistic features
Plot and structure	- develops plot and structure with limited coherence and cohesiveness	- develops plot and structure with some coherence and cohesiveness	- develops plot and structure with considerable coherence and cohesiveness	- develops plot and structure with a high degree of coherence and cohesiveness
Setting	- creates setting with limited effectiveness	- creates setting with some effectiveness	- creates setting with considerable effectiveness	- creates setting with a high degree of effectiveness
Characterization (believable, well-developed characters)	- depicts characters with limited effectiveness	- depicts characters with some effectiveness	- depicts characters with considerable effectiveness	- depicts characters with a high degree of effectiveness
Dialogue	- limited use of conventions of written dialogue	- uses some conventions of written dialogue	- uses conventions of written dialogue with considerable effectiveness	- uses conventions of written dialogue with a high degree of effectiveness
Point of view and narrative voice	- choice and use of specific point of view and narrative voice are limited in effectiveness	- choice and use of specific point of view and narrative voice are somewhat effective	- choice and use of specific point of view and narrative voice are considerably effective	- choice and use of specific point of view and narrative voice are highly effective

Appendix A (Continued)

ISP Rubric: Original Writing

Categories	Level 1 (50-59%)	Level 2 (60-69%)	Level 3 (70-79%)	Level 4 (80-100%)
Communication Mood and tone	- demonstrates limited effectiveness in development of mood and tone	- demonstrates somewhat effective development of mood and tone	- demonstrates considerably effective development of mood and tone	- demonstrates highly effective development of mood and tone
Application Use of appropriate language conventions (usage, spelling, punctuation, grammar, mechanics)	- demonstrates limited use of language conventions	- demonstrates some use of language conventions	- demonstrates considerably skillful use of language conventions	- demonstrates highly skillful use of language conventions
Use/integration of characteristics and literary techniques appropriate to the selected genre	- writing shows limited integration of the characteristics and literary techniques appropriate to the genre	- writing shows some integration of the characteristics and literary techniques appropriate to the genre	- writing shows considerable integration of the characteristics and literary techniques appropriate to the genre	- writing shows a high degree of integration of the characteristics and literary techniques appropriate to the genre

Note: A student whose achievement is less than Level 1 (50%) has not met the expectations for this assignment or activity.

Appendix B

Constructing the Class Anthology

Handout

Now that the course is drawing to a close, it is time for us to take stock of what each of us has accomplished in terms of our writing since the beginning of the semester.

Each person in the class is asked to submit polished copies of her/his finest original pieces (short stories, vignettes, poems, articles, you name it) from over the past semester...flip through your portfolios and pull out the pieces you are most proud of.

We'll arrange the works in an interesting and appealing fashion, add illustrations, and photocopy everything on multi-coloured paper. We'll also make arrangements to purchase binders that will hold the Class Anthology, and they will each have a sleeve on the front cover to insert our special cover design.

The following items should be submitted by each person:

1. Several original pieces: poems, short stories, pieces from writing exercises, vignettes, plays, articles--your choice. Choose ten items that you wish to have published. As a general guideline, you should try to submit at least three or four longer pieces, and six or seven shorter pieces.
2. A personal reflection on:
   a) your experiences in this course
   b) your observations on writing
   c) tips or techniques that work for you
   d) your advice to student writers
3. An ISP highlight sheet (you may submit your two-page ISP handout)
   a) give it a title that reflects what genre you researched and wrote in
   b) give a list of relevant points about characteristics of the genre
   c) include an excerpt (or excerpts) from your original piece (be sure to introduce the excerpt and explain the context of the quoted portion).

All submissions must:

- be error free (go back and make spelling/grammar corrections!)
- be typed (unless the integrity of the piece would be lost in the process)
- have a title
- include the name of the author

If you need feedback or advice, please speak to the teacher about your submissions!

In addition to the submissions from each student, the collection will contain some or all of the following: an autograph page where students may collect personal messages, class photos, interesting quotations from published writers, and other relevant and interesting things...please submit your suggestions.

Note: Volunteers could sort and organize the submissions, design a cover page, draw illustrations to liven up the look of the collection, do the photocopying, collate the anthologies, and prepare the binders.

Coded Expectations, The Writer's Craft, Grade 12, University Preparation, EWC4U

Investigating the Writer's Craft

Overall Expectations

IWV.01 · analyse and assess how techniques, diction, voice, and style are used in a range of forms of writing to communicate effectively;

IWV.02 · demonstrate an understanding of how various writers think about and practise the craft of writing.

Specific Expectations

Analysing Models of Writing

IW1.01 – analyse a variety of forms of writing, including poems, personal essays, narratives, stories, plays, and specialized informational texts, to evaluate their effectiveness;

IW1.02 – describe the distinctive elements and conventions of a range of forms within specific genres (e.g., compare the conventions of different poetic forms, such as the sonnet and the dramatic monologue; explain the use of headings, table of contents, indexes, glossary, and appendices in a scientific report; analyse the content and Journalistic style found in national, local, and community newspapers);

IW1.03 – assess the relationships among the ideas in a passage, its purpose and audience, and the writer's choices of techniques, diction, voice, and style (e.g., discuss the author's choice of voice and style to address a business-related issue in a persuasive article; assess the use of specialized vocabulary, plain-language style, and illustrations in informational texts for a general audience; evaluate the extent to which style and structure influence the content of a literary work for an independent study project).

Understanding the Writer's Craft

IW2.01 – analyse interviews with and articles by a variety of writers about the craft and practice of writing to increase knowledge of the techniques, skills, and processes of writing;

IW2.02 – analyse selected works and articles by writers from around the world to assess their practices and beliefs about writing;

IW2.03 – conduct research to learn about a variety of careers in writing and communications and the skills needed to pursue them (e.g., contact authors and publishers electronically; submit writing for assessment on the Internet; research writers' trade magazines for publication opportunities; interview professional writers in a variety of specialized fields).

Practising the Writer's Craft

Overall Expectations

PWV.01 · produce writing for a range of purposes and audiences with an emphasis on well-developed content and the effective use of appropriate forms, techniques, diction, voice, and style;

PWV.02 · assess the effectiveness of their own and others' written work.

Specific Expectations

Producing Effective Writing

PW1.01 – write frequently to develop and practise writing skills, including incorporating vivid words and phrases, expressing ideas precisely, and experimenting with diction, syntax, sentence patterns, imagery, voice, and style, and maintain a portfolio containing their writing experiments throughout the course;

PW1.02 – write frequently for various purposes, including exploring ideas, feelings, and experiences; responding to the writing of others; and making inferences about the craft of writing (e.g., regularly compare their written explorations to identify imaginative approaches and to improve written work);

PW1.03 – write on both assigned topics and topics of their choice, with and without time constraints, for various purposes and audiences (e.g., produce a 200-word account of an incident as an in-class assignment; write a sonnet on a theme of their choice; write a 600-word personal human-interest essay for submission to a newspaper);

PW1.04 – produce written work for various purposes and audiences, including a major creative or analytical independent study paper, with emphasis on at least three forms selected from the following: poems, novels, stories, plays, media scripts, critical reviews, essays, opinion pieces, and reports;

PW1.05 – use information and ideas generated by research, discussion, reflection, reading, viewing, and exploratory writing to develop the content of written work;

PW1.06 – use an inquiry process to elaborate and refine the content of written work by reviewing what is already known, posing inquiry questions, analysing information, making inferences, thinking divergently, and testing hypotheses;

PW1.07 – organize information and ideas effectively to suit the form, purpose for writing, and intended audience;

PW1.08 – select appropriate techniques, diction, voice, and style and use them effectively to communicate ideas and experiences (e.g., use a reflective tone in an ode; use analogy to explain a complex idea in an essay or report; use a personal voice and style to write narratives based on personal knowledge and experience; use an interior monologue or stream-of-consciousness style to reveal character; use an authoritative voice in a critical review; consciously and consistently use anti-discriminatory and inclusive language);

PW1.09 – revise drafts to produce effective written work by refining content, form, technique, diction, voice, and style;

PW1.10 – edit and proofread written work, applying correctly the grammar, usage, spelling, and punctuation conventions specified for the compulsory Grade 12 University Preparation English course;

PW1.11 – produce thoughtful, effective publications and prepare them for distribution to wider audiences (e.g., apply desktop publishing techniques to enhance text for a school publication, using columns, graphics, pictures, design, colour, and borders; submit work to writing contests and celebrations; publish a poem or short story on an appropriate Internet website; format a major piece of original writing as an independent study project);

PW1.12 – use group skills effectively during the production of written work (e.g., participate in collaborative writing projects; share responses to works in progress).

Assessing Their Own and Others' Written Work

PW2.01 – assess the creative choices made in producing their written work (e.g., the choice of content, form, techniques, diction, voice, and style in relation to the purpose and audience);

PW2.02 – assess the content, organization, style, and impact of drafts and final versions of informational and literary written work produced by peers, providing objective and constructive suggestions (e.g., discuss in a group the content and impact of a narrative; work with a partner to identify strengths and weaknesses in a draft of a poem; participate in a peer conference to provide feedback on a script in progress; assess the organization of the argument in an editorial; develop criteria to assess various forms of writing);

PW2.03 – demonstrate an understanding of the writing skills and knowledge required for success in various university programs and careers (e.g., use guest speakers, field trips, interviews, and print and electronic resources to investigate the types of writing required in university programs; research and report on the opportunities for publication for particular forms of writing; set goals for personal improvement in writing);

PW2.04 – use group skills effectively during the assessment of written work (e.g., make critical and constructive suggestions for revision; use feedback to improve their own and peers' writing).

Ontario Catholic School Graduate Expectations

The graduate is expected to be:

A Discerning Believer Formed in the Catholic Faith Community who

CGE1a -illustrates a basic understanding of the **saving story** of our Christian faith;
CGE1b -participates in the **sacramental life** of the church and demonstrates an understanding of the centrality of the Eucharist to our Catholic story;
CGE1c -actively reflects on **God's Word** as communicated through the Hebrew and Christian scriptures;
CGE1d -develops attitudes and values founded on Catholic **social teaching** and acts to promote social responsibility, human solidarity and the common good;
CGE1e -speaks the **language of life**... "recognizing that life is an unearned gift and that a person entrusted with life does not own it but that one is called to protect and cherish it." (Witnesses to Faith)
CGE1f -seeks intimacy with God and celebrates **communion** with God, others and creation through prayer and worship;
CGE1g -understands that one's purpose or **call in life** comes from God and strives to discern and live out this call throughout life's journey;
CGE1h -respects the **faith traditions**, world religions and the life-journeys **of all people of good will**;
CGE1i -integrates faith with life;
CGE1j -recognizes that "sin, human weakness, conflict and forgiveness are part of the human journey" and that the cross, the ultimate sign of forgiveness is at the heart of **redemption**. (Witnesses to Faith)

An Effective Communicator who
CGE2a -listens actively and critically to understand and learn in light of gospel values;
CGE2b -reads, understands and uses written materials effectively;
CGE2c -presents information and ideas clearly and honestly and with sensitivity to others;
CGE2d -writes and speaks fluently one or both of Canada's official languages;
CGE2e -uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, technology and information systems to enhance the quality of life.

A Reflective and Creative Thinker who
CGE3a -recognizes there is more grace in our world than sin and that hope is essential in facing all challenges;
CGE3b -creates, adapts, evaluates new ideas in light of the common good;
CGE3c -thinks reflectively and creatively to evaluate situations and solve problems;
CGE3d -makes decisions in light of gospel values with an informed moral conscience;
CGE3e -adopts a holistic approach to life by integrating learning from various subject areas and experience;
CGE3f -examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society.

A Self-Directed, Responsible, Life Long Learner who

CGE4a -demonstrates a confident and positive sense of self and respect for the dignity and welfare of others;

CGE4b -demonstrates flexibility and adaptability;

CGE4c -takes initiative and demonstrates Christian leadership;

CGE4d -responds to, manages and constructively influences change in a discerning manner;

CGE4e -sets appropriate goals and priorities in school, work and personal life;

CGE4f -applies effective communication, decision-making, problem-solving, time and resource management skills;

CGE4g -examines and reflects on one's personal values, abilities and aspirations influencing life's choices and opportunities;

CGE4h -participates in leisure and fitness activities for a balanced and healthy lifestyle.

A Collaborative Contributor who

CGE5a -works effectively as an interdependent team member;

CGE5b -thinks critically about the meaning and purpose of work;

CGE5c -develops one's God-given potential and makes a meaningful contribution to society;

CGE5d -finds meaning, dignity, fulfillment and vocation in work which contributes to the common good;

CGE5e -respects the rights, responsibilities and contributions of self and others;

CGE5f -exercises Christian leadership in the achievement of individual and group goals;

CGE5g -achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others;

CGE5h -applies skills for employability, self-employment and entrepreneurship relative to Christian vocation.

A Caring Family Member who

CGE6a -relates to family members in a loving, compassionate and respectful manner;

CGE6b -recognizes human intimacy and sexuality as God given gifts, to be used as the creator intended;

CGE6c -values and honours the important role of the family in society;

CGE6d -values and nurtures opportunities for family prayer;

CGE6e -ministers to the family, school, parish, and wider community through service.

A Responsible Citizen who

CGE7a -acts morally and legally as a person formed in Catholic traditions;

CGE7b -accepts accountability for one's own actions;

CGE7c -seeks and grants forgiveness;

CGE7d -promotes the sacredness of life;

CGE7e -witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society;

CGE7f -respects and affirms the diversity and interdependence of the world's peoples and cultures;

CGE7g -respects and understands the history, cultural heritage and pluralism of today's contemporary society;

CGE7h -exercises the rights and responsibilities of Canadian citizenship;

CGE7i -respects the environment and uses resources wisely;

CGE7j -contributes to the common good.

Unit 1: The Art and Craft of Writing

Time: 35 hours

Unit Description

This unit serves as a foundation for the rest of the course. In this introductory unit, the teacher may choose to integrate activities from various clusters instead of doing them sequentially. This unit deals with various aspects of the Writing Workshop including: Journals, the writing process, the writing profession, and evaluation of literary texts. In order to clarify students' understanding of the writing process, the teacher frequently models these activities. Students investigate how the social teachings of the Church can provide a critical context for the interpretation of values embedded in literary texts. Students are given the opportunity to read texts and do writing on topics that interest them, allowing them to reflect on their own lives and experiences. Students explore the fundamentals of successful writing and elements common to various genres. These skills and techniques are reinforced in subsequent units.

Unit Synopsis Chart

Activity	Time	Learning Expectations	Assessment Categories	Tasks
1. Experiencing the Audience: Journals/Workshops	5 hours	**IWV.01, PWV.01, PWV.02,** IW1.01, PW1.01, .02, .03, .09, .12, PW2.01, .02, .04 CGE2c, 4b, 4e, 5b, 5e, 5g	Thinking/ Inquiry Communication	Writing practice Short writing exercises Peer editing Polished writing Peer response
2. The Elements of Fiction	13 hours	**IWV.01, PWV.01, PWV.02**, IW1.01 .02, .03, PW1.03, .08, .09, PW2.01, .02, .04 CGE2b, 2c, 2d, 5e, 5g	Knowledge/ Understanding Thinking/ Inquiry	Writing practice Short writing exercises Peer editing Polished writing Peer response
3. The Thoughtful Writer: Evaluating Literary Texts	6 hours	**IWV.01, IWV.02,** IW1.01, .02, .03, IW2.02 CGE1c, 1d, 2b, 2e, 5b	Knowledge/ Understanding Thinking/ Inquiry	Selection of "Found Piece" of literary text Critical evaluation Seminar presentation
4. The Writer's Essentials: The Particulars of Good Writing	4 hours	**PWV.01,** PW1.01, .03, .10 CGE2a, 2c, 2d, 4e, 5b	Communication Application	Group presentations Summary/précis Quiz/short test on conventions
5. The Writing Life: A Career in Writing	7 hours	**IWV.02, PWV.01, PWV.02,** IW2.01, .02, .03, PW1.11, PW2.03 CGE1g, 4g, 5b, 7g	Knowledge/ Understanding Application	Oral report Creation of documentary video Review

Activity 1: Experiencing the Audience: Journals/Workshops

Time: 5 hours

Description

At the beginning of the course, students discuss the protocol for establishing an effective Writer's Workshop. Students begin to use a Journal or Writer's Notebook as a cache for ideas, images, snatches of dialogue, and other writing. Writing Practice is begun, as students do some timed writing and share their work with their peers. In establishing and running the Writer's Workshop, the Catholic Graduate Expectations for this activity are addressed as students are invited to make the workshop experience meaningful and relevant in light of Catholic social teaching and Gospel values. Students are invited to explore their interests and to use their own experiences to shape their own writing as well as their responses to texts. The concepts and practices introduced in this Activity are integrated throughout the entire Course Profile.

Strand(s) & Learning Expectations

Strand(s): Investigating the Writer's Craft, Practising the Writer's Craft

Ontario Catholic School Graduate Expectations

CGE 2c - presents information and ideas clearly and honestly, and with sensitivity to others;
CGE 4b - demonstrates flexibility and adaptability;
CGE 4e - sets appropriate goals and priorities in school, work, and personal life;
CGE 5b - thinks critically about the meaning and purpose of work;
CGE 5e - respects the rights, responsibilities, and contributions of self and others;
CGE 5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

Overall Expectations

IWV.01 - analyse and assess how techniques, diction, voice, and style are used in a range of forms of writing to communicate effectively;
PWV.01 - produce writing for a range of purposes and audiences with an emphasis on developed content and the effective use of appropriate forms, techniques, diction, voice, and style;
PWV.02 - assess the effectiveness of their own and others' written work.

Specific Expectations

IW1.01 - analyse a variety of forms of writing, including poems, personal essays, narratives, stories, plays, and specialized informational texts, to evaluate their effectiveness;
PW1.01 - write frequently to develop and practise writing skills, including incorporating vivid words and phrases, expressing ideas precisely, and experimenting with diction, syntax, sentence patterns, imagery, voice, and style, and maintain a portfolio containing their writing experiments throughout the course;
PW1.02 - write frequently for various purposes, including exploring ideas, feelings, and experiences; responding to the writing of others; and making inferences about the craft of writing (e.g., regularly compare their written explorations to identify imaginative approaches and to improve written work);
PW1.03 - write on both assigned topics and topics of their choice, with and without time constraints, for various purposes and audiences (e.g., produce a 200-word account of an incident as an in-class assignment; write a sonnet on a theme of their choice; write a 600-word personal human-interest essay for submission to a newspaper);
PW1.09 - revise drafts to produce effective written work by refining content, form, technique, diction, voice, and style;
PW1.12 - use group skills effectively during the production of written work (e.g., participate in collaborative writing projects; share responses to works in progress);
PW2.01 - assess the creative choices made in producing their written work (e.g., the choice of content, form, techniques, diction, voice, and style in relation to the purpose and audience);

PW2.02 - assess the content, organization, style, and impact of drafts and final versions of informational and literary written work produced by peers, providing objective and constructive suggestions (e.g., discuss in a group the content and impact of a narrative; work with a partner to identify strengths and weaknesses in a draft of a poem; participate in a peer conference to provide feedback on a script in progress; assess the organization of the argument in an editorial; develop criteria to assess various forms of writing);
PW2.04 - use group skills effectively during the assessment of written work (e.g., make critical and constructive suggestions for revision: use feedback, to improve their own and peers' writing).

Prior Knowledge & Skills

- Students use their previous peer editing experiences as a basis for establishing appropriate peer editing protocol in the Writer's Workshop.
- Students utilize their knowledge and experience of the stages of the writing process.
- Students should draw upon their experiences of working in groups, with respect to not only cooperative learning, but also negotiation and conflict management.

Planning Notes

- Develop a questionnaire to address issues such as: why students chose to take this course, what their interests are, whether they have plans for a career in writing, etc. (See Appendix 1 for a sample questionnaire.)
- Gather samples of lined notebooks and bound Journals to show students possibilities for their own Journals/writer's notebooks.
- Provide own Journals, or Journals of former students (if available) as models.
- Gather various resource materials on writing by writers, art posters/prints, music, and other samples of non-verbal creative expression, as well as samples of writing class anthologies if available.
- Gather resources that juxtapose art and writing inspired by the arts. See Resources. Alternatively, the teacher may choose to write her/his own poetry or short stories inspired by some of the art prints/posters that have been gathered; these would serve as models for students, since they will be asked to write using art as a stimulus.
- Prepare "Writer's Workshop Response Form" that indicates what type of peer response is expected in the Writer's Workshop. Categories may include: structural elements (plot, characterization, point of view, narrative organization); what is working well in this piece of writing; affective elements (theme, tone, mood, symbolism); what is the theme of the piece; what point is it trying to make; how does it make the reader feel; and suggestions for revision with constructive advice. This form will facilitate students' reflection and self-evaluation of their writing, as well as give them an opportunity to give and receive constructive peer feedback. The form will be particularly useful in a larger class setting.
- Prepare a list of writing topics and stimuli for writing. See Resources for some possible sources of inspiration. Students should also be invited to contribute topics of their own creation, relating to their interests, lives, and experiences.
- Prepare a variety of short writing assignments.
- Prepare a list of "rules" to establish the protocol for the Writer's Workshop. In establishing these rules, students reflect on Catholic social teaching and Gospel values. Students are asked to create a list of such rules, but the teacher should be prepared to step in and contribute suggestions that are necessary but not mentioned by students. Some of these may be:
    - When a student shares her/his writing, no one makes comments.
    - The writer's participation is simply acknowledged
    - Do not assume that the writer and the speaker/narrator in the piece are the same.
    - When invited to do so, give constructive and specific feedback.

- Be sensitive and tactful.
- Be open-minded both in the giving and receiving of feedback.
- When feedback is invited, comments must be useful, specific to the writing, and not of a personal nature.
- Vague or all-encompassing feedback ("the poem is good"), both positive and negative, serves no purpose.

- Create a rubric that students and the teacher will use to evaluate polished writing samples at the end of the activity.
- Provide plain file folders for students to use in class during the reading of their peers' polished writing samples.

Teaching/Learning Strategies

- Distribute and discuss with students the EWC4U course outline, expectations, and description.

Why We Write

- Students fill in the teacher-prepared questionnaire geared toward finding out more about students and the reasons they want to develop their skills by taking this course. See Appendix 1 for a sample questionnaire.
- Students brainstorm as a class and create a list of what constitutes good writing, and reasons to write.
- Read aloud in class a few short selections on writing by writers (see Resources for some possibilities). Students discuss why writing is important and what qualities a good writer must possess, e.g., keen observation skills, good listening, a love of language, a desire to make sense of the world we live in, etc.

Journals

- Discuss the importance of each writer having a Journal or Writer's Notebook. Students use it as a cache for ideas, images, snatches of dialogue, inspirational quotations about writing, new vocabulary words, and other writing.
- Show students samples of different Journals and notebooks. Students may wish to purchase a plain hardcover notebook and personalize it with photos or wrapping paper. It is important for students to feel that this is a personalized notebook; a place where they may write from the heart and store the seeds of future writing. If the teacher has a personal Writer's Journal, this can be shown to students as a sample.
- Instruct students to include the following types of writing in their Journals: new vocabulary words to use in their writing, quotations about writing, excerpts from published pieces that they appreciate or are inspired by, and ideas to be developed in their own writing.
- Periodically examine students' Journals. Ask them to indicate with bookmarks the sections of the Journal which may be viewed (vocabulary words, quotations, excerpts from published pieces); otherwise the teacher should respect the privacy of each student and cursorily flip through the Journal (without reading it) to ensure that students are using the Journal.

Timed Writing

- Introduce Writing Practice as an activity both in class and in various other settings, at other times. Even though this concept is introduced in Unit 1, the expectation is that Writing Practice is integrated throughout the entire course.
- Students do timed writing. The first time this is done, provide students with a choice of a few topics/writing stimuli; for subsequent timed writing, invite students to contribute their own topics or other writing stimuli (photos, music, art, etc.) in areas that interest them. Ask student volunteers to share their writing aloud with their peers.

Establishing The Writer's Workshop

- At the end of the timed Writing Practice, and before students are given the opportunity to share their writing, establish the protocol for sharing in the Writer's Workshop. Ask the students to establish the parameters within which the Writer's Workshop will operate; explain that the atmosphere and tone in the Writer's Workshop is crucial to its effectiveness. Students review the Catholic Graduate Expectations provided to them on handouts or on an overhead transparency. These should form the basis for establishing the protocol for appropriate interaction, both written and verbal, between students. When feedback is invited, comments must be useful, specific to the writing, and not of a personal nature.
- Students create a list of "golden rules" (no more than ten) to be followed in the Writer's Workshop. Again, Catholic Gospel values and social teaching should be reflected in the rules created by students. Students create a poster of these rules for the classroom and a handout that each student may keep.

Short Writing Exercises

- Prior to the first Short Writing Exercise, review the stages of the writing process with the class.
- Students do a number of short writing exercises based on various stimuli, e.g., an art poster/print, music, a photograph, an excerpt from a published piece of writing, writing based on a personal experience, etc. Prior to asking students to do this, present a model of such writing, either from a published resource, or a sample of the teacher's own response to art. See Resources for sources of material that showcases a juxtaposition of writing inspired by art. Similarly, students may be given various stimuli to encourage their own creative writing: music, art slides/prints/posters, photographs, etc. As in Timed Writing, the students are invited to contribute topics and writing stimuli from their own lives that reflect their interests.

Peer Editing

- Review with the class the peer editing process. Students develop, as a class, a peer-editing checklist to be used in the Writer's Workshop.
- Remind students that their responses to their peers' writing should be approached with respect and sensitivity toward the writers and the integrity of their writing.
- Students select a piece from the short writing exercises and engage in peer response and editing, using the peer editing checklist. Students should get feedback from at least three different peer editors.
- After the peer editing, and before students begin making revisions, remind students that they should evaluate the quality and effectiveness of each suggestion made by a peer editor prior to them making changes based on peer feedback. Not all advice will necessarily be the best advice, and not all peer editors' comments or suggestions will be relevant. Writers should be reminded to make revisions that still maintain the integrity of their vision for the piece.
- Students reflect upon and evaluate their own work. They compile a list of their peer editors' comments and suggestions, make revisions in their writing, and write an explanation of which suggestions were particularly useful and were incorporated into their revised work, and where these changes were made. This self-evaluation is submitted to the teacher.

Polished Writing

- Students revise and polish their work for presentation on a set "Publication Day." Students must include with each piece of writing the following information: topic, occasion, speaker, target audience, and purpose.

- On Publication Day, students read the writing of several of their peers and give feedback via a Writer's Workshop Response Form and the teacher-created rubric. The read-around can be structured as follows: Students place their writing in plain file folders provided by the teacher. Attached to the outside of each file folder are three copies of the Writer's Workshop Response Form and rubric (to be filled out by three peer readers). All student writing is placed on a table in the centre of the classroom. Students take a folder from the table, read the enclosed writing of a peer, and fill out one of the attached response forms and rubrics. When they are finished reading and responding to a selection, students give the response forms and rubrics to the teacher, and return the file folder to the large table. Students select a second folder and go through the reading/responding process again. Similarly, they do this once more. When a file folder no longer has any blank response forms and rubrics attached to it, the teacher removes it from the table and inserts the corresponding response forms and rubrics that students have submitted during the read-around. At the end of this process, the teacher collects all the folders and evaluates the writing using the same response form and rubric.
- Prior to the read-around, explain the difference between peer editing and peer response: the Peer Response Form allows students to assess the overall effectiveness of the polished pieces, rather than approaching them as peer editors looking for errors to be corrected.
- Introduce the idea of creating a class anthology at the end of the course. The class anthology serves as a celebration of students' writing (see Appendix B for a sample handout). Students are encouraged to submit several pieces of their best writing, and they work collaboratively to create a collection that reflects their growth as writers throughout the course.
- Students keep in mind the class anthology project when they decide which pieces to polish and add to their personal portfolios. These portfolios are used only as a place to keep a collection of students' writing, both drafts of work in progress and polished pieces. The portfolios themselves are not assessed by the teacher.

Assessment & Evaluation of Student Achievement

- Checklist for the peer-editing process
- Self-reflection and evaluation of peer editors' comments
- Self-reflection and evaluation of revisions to their writing
- Rubric and Writer's Workshop Response Form to assess writing

Accommodations

- Students who have difficulty writing should be provided appropriate options such as, a scribe, a laptop computer, or extra time to complete the given tasks.
- For students with IEPs, refer to the IEP and consult with the special education teacher to implement appropriate accommodations.
- For students with difficulties working in groups, tailor the activities to allow for more individual work.
- Provide a blueprint/format guide for students to follow.
- Have students work with a pre-chosen peer to assist in completion of the task.

Resources

Benton, Michael and Peter Benton. *Double Vision: Reading Paintings...Reading Poems...Reading Paintings.* London: Hodder & Stoughton, 1990.
(Photos of famous paintings, coupled with poetry inspired by the art)

Benton, Michael and Peter Benton. *Painting With Words.* London: Hodder & Stoughton, 1995.
(Photos of famous paintings, coupled with poetry inspired by the art)

Bradbury, Raymond. *Zen in the Art of Writing: Releasing the Creative Genius Within You.* New York: Bantam Books, 1992.
(In ten essays, the author encourages us to be avid readers, writers, listeners, and observers).

Goldberg, Bonni. *Room To Write: Daily Invitations to a Writer's Life.* New York: Jeremy P. Tarcher, 1996.
(A resource for writing topics/stimuli)

Goldberg, Natalie. "*Living Twice.*" *in Transitions: Fiction, Poetry, and Non-Fiction.* Douglas Hilker, et al. Toronto: Harcourt Brace & Company, 1995, pp. 242-243.

Goldberg, Natalie. *Writing Down the Bones: Freeing the Writer Within.* Boston: Shambhala Publications, Inc., 1986.
(The author offers practical advice to novice writers in several short essays)

McLean, Don. "*Vincent.*" This song/poem was inspired by Van Gogh's painting "The Starry Night." Both the text and a photo of the painting are available in *Literature and Media 10.* Toronto: Nelson, 2001.

Reeves, Judy. *A Writer's Book of Days: A Spirited Companion & Lively Muse for the Writing Life.* Novato, CA: New World Library, 1999.
(A resource filled with practical, focused advice on various aspects of writing, topics for daily writing, information about writers, and quotations on writing by writers)

Sunshine, Linda, ed. *Dance Me To The End Of Love:* Poem by Leonard Cohen, Paintings by Henri Matisse. New York: Welcome Enterprises, Inc., 1995.
(This resource demonstrates the successful juxtaposition of art and literature)

Ueland, Brenda. *If You Want To Write: A Book about Art, Independence and Spirit.* Saint Paul, MN: Graywolf Press, 1987.
(Chapter 1, "If You Want To Write" is particularly interesting and useful for beginning writers)

Appendix 1

EWC4U: Introductory Questionnaire

Please consider the following questions carefully and answer them with as much detail as possible. The questions are meant to give the teacher a sense of who you are, both as an individual and a writer.

1. Why did you choose to take the EWC4U course?
2. Do you enjoy writing? Where and when do you do your best writing?
3. What type of literature are you most likely to read? What draws you to this genre?
4. What three pieces of literature would you take with you on a desert island? Why?
5. Why do writers write?
6. When you write, what type of writing are you most likely to do?
7. Have you ever experienced "writer's block?" What do you do in this situation?
8. Who are some of your favourite authors? Explain briefly why each author is your favourite.
9. Do you write in a Journal or notebook? What type of writing do you do there?
10. If you were asked to tell a story that illustrates something about your character or about what made you who you are, what incident or moment would you choose?
11. What question do you feel is missing from this questionnaire? What might the answer to this question reveal about a student?

Activity 2: The Elements of Fiction

Time: 13 hours

Description

This activity establishes the fundamentals of fictional writing. Students critically assess the beginnings of various stories to determine which of them incite further reading; the discussion leads to a consensus on the nature of the successful story beginning. After this, students are exposed to the concept of balance in showing and telling. They practise this by combining narration, exposition, scene, and half-scene so that an appropriate balance of each is used to create a successful story. Students are next introduced to the purpose and function of setting. They understand that setting can range from merely existing as a backdrop for character and plot to becoming so essential as to achieve metaphoric status.
Characterization is achieved by discussing a variety of techniques used to establish the nature and persona of characters in successful writing. Following this, plot and structure allow students to consider the effect of organizing the events of the story. The multiplicity of approaches in using point of view and how they affect the reader's perception of character and plot are presented. Both dialogue and tone are discussed as a means by which a writer uses language to affect the reader's understanding of character, plot and atmosphere. By the end of this activity, students acquire the skills to be applied throughout the rest of the course. In addition, they are now aware that all great writing involves the expert manipulation of these basic skills.

Strand(s) & Learning Expectations

Strand(s): Investigating the Writer's Craft, Practising the Writer's Craft

Ontario Catholic School Graduate Expectations

CGE2b - reads, understands, and uses written materials effectively;
CGE2c - presents information and ideas clearly and honestly, and with sensitivity to others;
CGE2d - writes and speaks fluently one or both of Canada's official languages;
CGE 5e - respects the rights, responsibilities, and contributions of self and others;
CGE 5g - achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others.

Overall Expectations

IWV.01 - analyse and assess how techniques, diction, voice, and style are used in a range of forms of writing to communicate effectively;
PWV.01 - produce writing for a range of purposes and audiences with an emphasis on developed content and the effective use of appropriate forms, techniques, diction, voice, and style;
PWV.02 - assess the effectiveness of their own and others' written work.

Specific Expectations

IW1.01 - analyse a variety of forms of writing, including poems, personal essays, narratives, stories, plays, and specialized informational texts, to evaluate their effectiveness;
IW1.02 - describe the distinctive elements and conventions of a range of forms within specific genres (e.g., compare the conventions of different poetic forms, such as the sonnet and the dramatic monologue; explain the use of headings, table of contents, indexes, glossary, and appendices in a scientific report; analyse the content and Journalistic style found in national, local, and community newspapers);
IW1.03 - assess the relationships among the ideas in a passage, its purpose and audience, and the writer's choices of techniques, diction, voice, and style (e.g., discuss the author's choice of voice and style to address a business-related issue in a persuasive article; assess the use of specialized vocabulary, plain-language style, and illustrations in informational texts for a general audience; evaluate the extent to which style and structure influence the content of a literary work for an independent study project);

PW1.03 - write on both assigned topics and topics of their choice, with and without time constraints, for various purposes and audiences (e.g., produce a 200-word account of an incident as an in-class assignment; write a sonnet on a theme of their choice; write a 600-word personal human-interest essay for submission to a newspaper);
PW1.08 - select appropriate techniques, diction, voice, and style and use them effectively to communicate ideas and experiences (e.g., use a reflective tone in an ode; use analogy to explain a complex idea in an essay or report; use a personal voice and style to write narratives based on personal knowledge and experience; use an interior monologue or stream-of-consciousness style to reveal character; use an authoritative voice in a critical review; consciously and consistently use anti-discriminatory and inclusive language);
PW1.09 - revise drafts to produce effective written work by refining content, form, technique, diction, voice, and style;
PW2.01 - assess the creative choices made in producing their written work (e.g., the choice of content, form, techniques, diction, voice, and style in relation to the purpose and audience);
PW2.02 - assess the content, organization, style, and impact of drafts and final versions of informational and literary written work produced by peers, providing objective and constructive suggestions (e.g., discuss in a group the content and impact of a narrative; work with a partner to identify strengths and weaknesses in a draft of a poem; participate in a peer conference to provide feedback on a script in progress; assess the organization of the argument in an editorial; develop criteria to assess various forms of writing);
PW2.04 - use group skills effectively during the assessment of written work (e.g., make critical and constructive suggestions for revision: use feedback, to improve their own and peers' writing).

Prior Knowledge & Skills

- Students should know terms such as: plot, setting, introduction, inciting incident, complications, climax, denouement, atmosphere, and character.

Planning Notes

- Prepare handouts which outline key features of the elements of writing by making reference to the techniques:
  - Beginnings: showing and telling; the balance of exposition, narration, scene, and half-scene
  - Setting: backdrop; local colour; character; metaphor
  - Characterization: appearance (physical features, clothing); action and reaction (gestures, behaviour); speech and thought (internal monologue, stream of consciousness); through another character (foil and stock characters, flat and round characters)
  - Plot and Structure: traditional Freytag pyramid plot and its variations (introduction, inciting incident, complications, climax, denouement), frame plots, picaresque plots, plots of self-realization versus conflict plots
  - Dialogue: conventions of written dialogue, "natural speech" in literature, indirect dialogue, dialect
  - Point of View: first person witness, first person protagonist, second person, third person objective, third person omniscient, the unreliable narrator, narrative distance, degree of capability of narrator
  - Mood/Tone/Voice: toned diction, creation of tension using varying sentence patterns
- Gather writing samples of various aspects of the elements.
- Prepare writing scenarios to allow students to practise each technique; some scenarios should also ask students to combine two or more techniques.

- Examples of scenarios are: dialogue between a priest and a penitent, the thoughts of a parent as his or her child graduates, the stream of consciousness which takes place when a bride is about to say "I do," and the physical description revealing the personalities of John and Judas during the Last Supper.
- Prepare a checklist of students' practice work for completeness.
- Develop a rubric for longer assignments (400-800 words) combining two or more elements; the longer pieces are written by each student, not in groups.
- Select one or more pieces of professional writing which focuses on the use of these elements; students submit an analysis of these pieces.

Teaching/Learning Strategies

- Students take notes on handouts provided.
- Students read and analyse models of skills provided.
- A class discussion leads to an understanding of the skills and their use in writing samples and models.
- Jigsaw may also be used to facilitate understanding of technique.
- A selection of writing scenarios for each technique is presented to students.
- Each student chooses a scenario and practises writing short pieces (150-200 words) which explore a technique; the class may develop a choice of scenarios together, as a means of providing interesting, meaningful, and relevant exercises as well as providing an opportunity for creative thinking.
- During the writing of the practice pieces, students may write individually, with a partner, or in small groups.
- Students read their work to the entire class, peer groups, or to a partner.
- The teacher is invited to participate in the writing and reading of the practice pieces.
- Students combine two or more sets of skills as they progress through this activity. In this way, they integrate the elements as they are acquired. For example, a longer writing assignment may require students to combine the skills found in the elements of beginnings, setting, and characterization. A later assignment requires them to add plot and point of view.
- The teacher allows students the option of developing their own scenarios outside the list provided.
- Teacher/student conferencing is used to reinforce understanding of skills.
- Students peer edit the practice and longer pieces.
- The teacher uses various aids to stimulate creativity and suggest scenarios: timed writing, music, art/photography, opening/closing sentences, radio/video clips.

Assessment & Evaluation of Student Achievement

- Student/teacher conferences
- Checklists to assess student productivity
- Shorter practice pieces assessed for completion
- Rubrics for longer assignments (400-800 words) which combine two or more elements
- Rubrics for analytical analysis of samples of professional writing

Accommodations

- Students who have difficulty responding in writing may be given the option of responding using a computer or audiotape format.

Resources

Allen, Roberta. *Fast Fiction: Creating Fiction in Five Minutes.* Cincinnati: Story Press Books, 1997.
(These are "getting started" exercises; students find these very enjoyable)

Bernays, Anne and Pamela Painter. *What If: Writing Exercises for Fiction Writers.* New York: Harper Collins, 1991.
(Practice exercises for each of the above topics)

Burnett, Hallie. *On Writing the Short Story.* New York: Harper Perennial, 1983.
(Sections on plot, characters, and stages of the story)

Cohen, R. *The Writer's Mind: Crafting Fiction.* Lincolnwood, IL: NTC Publishing Group, 1995.
(Insights on point of view and some practice exercises)

Hodgins, Jack. *A Passion for Narrative,* 3rd ed. Toronto: McClelland and Stewart, 2001.
(A possible course textbook; it has a clearly written chapter on each of the above topics with practice exercises and writing checklists)

Kennedy, X. J. *An Introduction to Fiction,* 5th ed. New York: Harper Collins, 1991.
(A resource for model pieces from the masters to stimulate discussion)

Olmstead, Robert. *Elements of the Writing Craft.* Cincinnati: Story Press, 1997.
(Another text that contains a series of practice exercises with short model excerpts)

Activity 3: The Thoughtful Writer: Evaluating Literary Texts

Time: 6 hours

Description

This activity encourages students to think critically about the techniques used by various writers to create literature by using terminology acquired in Activity 2. Students find short pieces (400-600 words) of published writing according to their own interests and critically assess them through writing a point of argument. The point of argument asks peers to focus on one technique-linked aspect of the piece. Analysis focuses on technique. Theme is relevant only as conveyed by the elements of writing. It is important that this activity be incorporated throughout the course so that students are constantly applying their increasing understanding of the Writer's Craft to comprehend its use – or abuse – by professionals.

Strand(s) & Learning Expectations

Strand(s): Investigating the Writer's Craft

Ontario Catholic School Graduate Expectations

CGE 1c - actively reflects on God's Word as communicated through the Hebrew and Christian scriptures;
CGE 1d - develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity, and the common good;
CGE 2b - reads, understands, and uses written materials effectively;
CGE 2e - uses and integrates the Catholic faith tradition, in the critical analysis of the arts, media, and technology and information systems to enhance the quality of life;
CGE 5b - thinks critically about the meaning and purpose of work.

Overall Expectations

IWV.01 - analyse and assess how techniques, diction, voice, and style are used in a range of forms of writing to communicate effectively;
IWV.02 - demonstrate an understanding of how various writers think about and practise the craft of writing.

Specific Expectations

IW1.01 - analyse a variety of forms of writing, including poems, personal essays, narratives, stories, plays, and specialized informational texts, to evaluate their effectiveness;
IW1.02 - describe the distinctive elements and conventions of a range of forms within specific genres (e.g., compare the conventions of different poetic forms, such as the sonnet and the dramatic monologue; explain the use of headings, table of contents, indexes, glossary, and appendices in a scientific report; analyse the content and Journalistic style found in national, local, and community newspapers);
IW1.03 - assess the relationships among the ideas in a passage, its purpose and audience, and the writer's choices of techniques, diction, voice, and style (e.g., discuss the author's choice of voice and style to address a business-related issue in a persuasive article; assess the use of specialized vocabulary, plain-language style, and illustrations in informational texts for a general audience; evaluate the extent to which style and structure influence the content of a literary work for an independent study project);
IW2.02 - analyse selected works and articles by writers from around the world to assess their practices and beliefs about writing.

Prior Knowledge & Skills

- Students should understand the structure of the informal essay.
- Students should know terms such as: plot, setting, introduction, inciting incident, complications, climax, denouement, atmosphere, and character.

Planning Notes

- Prepare handouts on criteria for found pieces and developing a point of argument.
- Provide examples of "found pieces" (400-650 words) with accompanying points of argument.
- Create a sign-up sheet for students to organize presentation times.
- In collaboration with the class, create a rubric for evaluating written analyses.

Teaching/Learning Strategies

- The teacher familiarizes students with criteria for choosing found pieces by distributing samples.
- Through a Socratic lesson, students learn how to write a point of argument which is linked to a skill.
- The teacher and students choose a piece from the samples and develop a point of argument together.
- Students write a critical analysis of the piece for evaluation.
- The class debates the merits of the piece using the point of argument.
- Students choose dates for the presentation of found pieces and accompanying points of argument. Presentations occur throughout the course.
- Students submit the found piece and point of argument for review by the teacher a reasonable time before the presentation date.
- Students photocopy a class set of the approved found piece and point of argument.
- Students distribute the found piece and point of argument to the class two/three days before their presentation.
- The class, including the presenters, writes a short (200-250 words) analytical comment about the piece in response to the point of argument.
- On the scheduled day, the presenters lead a twenty-minute mini-seminar discussion regarding the merits of the chosen piece focusing on the point of argument.
- The teacher evaluates students' analyses using the rubric developed by the class in collaboration with the teacher.
- The found pieces may be excerpts from novels, articles, poems, or Journals, dealing with any topic that is interesting, meaningful, and relevant to students.
- Students are encouraged to choose found pieces from a wide variety of sources: Church documents, writers in the Catholic tradition (Greene, O'Connor), the Internet, or anthologies.

- While quality of writing is important, at times, the student's freedom to choose should take precedence over the taste of the instructor; even poor writing can, at times, provide a learning experience for a critically-aware class.
- Where concern exists about the quality of choices made by students, it is advisable for the teacher to compile an anthology to allow the guided selection of pieces for analysis. Sources may include spiritual writers such as C.S. Lewis, poetry, song lyrics, short stories, Church documents, encyclicals (John XXIII's *Pacem in Terris*), speeches (King's "I have a dream"), magazine articles, and newspaper features.
- The teacher makes it clear that it is acceptable to criticize the text, but not the student who chooses it.

Assessment & Evaluation of Student Achievement

- Completion mark (complete/incomplete) for selection of the found piece
- Rubric for point of argument
- Checklist for mini-seminar presentation
- Checklist for critical responses
- Rubric for written analyses

Activity 4: The Writer's Essentials: The Particulars of Good Writing

Time: 4 hours

Description

Students move beyond the content of their writing to focus on the mechanics and style of writing. Although the grammar and mechanics exercises appear grouped together in this activity, the skills are developed and evaluated throughout the course, and the particulars of good writing remain a focus throughout the entire course.

Strand(s) & Learning Expectations

Strand(s): Practising the Writer's Craft

Ontario Catholic School Graduate Expectations

CGE 2a - listens actively and critically to understand and learn in light of gospel values;
CGE 2c - presents information and ideas clearly and honestly, and with sensitivity to others;
CGE 2d - writes and speaks fluently one or both of Canada's official languages;
CGE 4e - sets appropriate goals and priorities in school, work, and personal life;
CGE 5b - thinks critically about the meaning and purpose of work.

Overall Expectations

PWV.01 - produce writing for a range of purposes and audiences with an emphasis on developed content and the effective use of appropriate forms, techniques, diction, voice, and style.

Specific Expectations

PW1.01 - write frequently to develop and practise writing skills, including incorporating vivid words and phrases, expressing ideas precisely, and experimenting with diction, syntax, sentence patterns, imagery, voice, and style, and maintain a portfolio containing their writing experiments throughout the course;
PW1.03 - write on both assigned topics and topics of their choice, with and without time constraints, for various purposes and audiences (e.g., produce a 200-word account of an incident as an in-class assignment; write a sonnet on a theme of their choice; write a 600-word personal human-interest essay for submission to a newspaper);
PW1.10 - edit and proofread written work, applying correctly the grammar, usage, spelling, and punctuation conventions specified for the compulsory Grade 12 University Preparation English course;

Prior Knowledge & Skills

- Students access their prior knowledge of conventions of language usage, spelling, grammar, and mechanics in writing.
- Students use their experiences writing summaries and précis.
- Students should be familiar with group work and the delegation of tasks, as well as appropriate conflict management skills.
- Students should be familiar with presenting material in an oral report to the class.

Planning Notes

- Gather a variety of grammar and writing resources (texts, blackline masters, activities, and mini-lessons). Focus on one reliable resource containing tips or suggestions for improving one's writing that may be used by students in the classroom.
- Prepare handouts covering key grammar and mechanics issues, e.g., subject-verb agreement, pronoun-antecedent agreement, comma splice errors, and run-on sentences. The teacher will only focus on the skills students need to develop. The handouts will be the basis for mini-lessons as needed.
- Gather several shorter writing samples for students to use in their practice of writing summaries and précis, and resources dealing with the English language and its idiosyncrasies (see Resources for some examples).
- Gather samples of student writing from other classes; to ensure anonymity, remove all names or other identifying features from the samples, as they will be used in class as pieces to be revised. Prepare overhead transparencies or handouts containing these writing samples for student use in the classroom.

Teaching/Learning Strategies

- Read aloud from class resource material dealing with the idiosyncrasies of the English language. Students brainstorm and share their own examples of how the English language is confusing or how its conventions sometimes do not seem logical.
- Distribute to students a class set of the selected resource (a chapter of a text, or an article) containing suggestions for improving one's writing. Students read the assigned piece and select five suggestions that they feel would help them improve their own writing. Students rewrite these suggestions, describing in their own words what the suggestions mean to them as amateur writers. For each suggestion, students make up two examples of "Dos" and "Don'ts" that would improve the effectiveness of the suggestion.
- Discuss with the class common errors found in student writing. Students compile a list of "Points To Remember When Writing" based on the class discussion. Examples may include: the misuse of homonyms or words that sound similar, common grammatical errors, etc.
- Alternatively, students may work in groups if the resource material used is conducive to this approach (an entire text, or several chapters from a text). Each group examines its portion of the resource and reports to the class in a jigsaw activity; thus, students quickly get an overview of a resource with a wider scope. Questions to consider are: what is the author attempting to teach young writers; why is this particular lesson important to fiction writing; what examples in students' writing might demonstrate a need for improvement in these areas?
- Using anonymous samples of student writing, students work in small groups to edit the samples and correct errors. Groups present the writing samples and their suggestions for revision to the class using overhead transparencies or photocopied handouts. Other students are encouraged to provide further input and commentary during the group presentations.

- Based on the class list of common errors and the revision exercise, students create a checklist for improving writing. The checklist is used by individual students for evaluation of their own work before it goes to peer editors.
- As a follow-up to this overview of grammar and mechanics issues, teacher-led mini-lessons dealing with specific grammar or mechanics issues should be integrated into any lesson where they may be beneficial (in Unit 1 and throughout the entire course). The teacher should decide when to do this, based on students' writing and needs for skills development. The prepared grammar handouts and activities should be used as needed; quizzes may be used to evaluate students' grasp of the material covered. After covering specific grammar/mechanics issues, the teacher should increase the focus on these issues in subsequent evaluations of students' writing.
- Review techniques for writing summaries and précis. Students read short writing samples provided by the teacher, or they may select their own, and write summaries and/or précis based on the selections.

Assessment & Evaluation of Student Achievement

- Quizzes/short tests on grammar/mechanics conventions
- Group presentations on grammatical issues evaluated using a checklist
- Rubric created by class to evaluate summary/précis assignments

Resources

Print

Gardner, John. *The Art of Fiction: Notes on Craft for Young Writers.* New York: Vintage Books, 1983. (This text is useful for the group jigsaw activity in which students gain an overview of ways to improve their writing).

Lederer, Richard. "The Strange Case of the English Language." *in Essays: Patterns and Perspectives.* Judith Barker-Sandbrook, ed Toronto: Oxford University Press, 1992, pp. 141-146.
(This essay points out myriad idiosyncrasies of the English language, and provides a springboard for class discussion).

Northey, Margot. *Making Sense: A Student's Guide to Research, Writing, and Style*, 3rd ed. Toronto: Oxford University Press, 1993.

Norton, Sarah and Brian Green. *The Bare Essentials.* Toronto: Harcourt Brace, 1999.

Strunk, William, Jr. and E.B. White. *The Elements of Style,* 4th ed. Boston: Allyn and Bacon, 2000. (Chapter 2: "Elementary Principles of Composition" is a useful resource to be used when students are asked to create a list of writing dos and don'ts)

University Writing Lab Websites

Columbia University Writing Website – www.columbia.edu/cu/cup/cgos/idx

Northwest Regional Educational Laboratory – www.nwrel.org

Purdue University Writing Website – http://owl.english/purdue/edu

University of Toronto Writing Website – www.library.utoronto.ca/writing/

Activity 5: The Writing Life: A Career in Writing

Time: 7 hours

Description

Students explore the various aspects of a writer's life. Particular emphasis is given to the examination of how writers can influence the general community by promoting Christian values in their written products. The exploration of the writing career is done through research, group work, and documentary video production allowing students to explore formats other than the written word to express their ideas.

Strand(s) & Learning Expectations

Strand(s): Investigating the Writer's Craft, Practising the Writer's Craft

Ontario Catholic School Graduate Expectations

CGE 1g - understands that one's purpose or call in life comes from God and strives to discern and live out this call throughout life's journey;
CGE 4g - examines and reflects on one's personal values, abilities, and aspirations influencing life's choices and opportunities;
CGE 5b - thinks critically about the meaning and purpose of work;
CGE 7g - respects and understands the history, cultural heritage, and pluralism of today's contemporary society.

Overall Expectations

IWV.02 - demonstrate an understanding of how various writers think about and practise the craft of writing;
PWV.01 - produce writing for a range of purposes and audiences with an emphasis on developed content and the effective use of appropriate forms, techniques, diction, voice, and style;
PWV.02 - assess the effectiveness of their own and others' written work.

Specific Expectations

IW2.01 - analyse interviews with and articles by a variety of writers about the craft and practice of writing to increase knowledge of the techniques, skills, and processes of writing;
IW2.02 - analyse selected works and articles by writers from around the world to assess their practices and beliefs about writing;
IW2.03 - conduct research to learn about a variety of careers in writing and communications and the skills needed to pursue them (e.g., contact authors and publishers electronically; submit writing for assessment on the Internet; research writers' trade magazines for publication opportunities; interview professional writers in a variety of specialized fields);
PW1.11 - produce thoughtful, effective publications and prepare them for distribution to wider audiences (e.g., apply desktop publishing techniques to enhance text for a school publication, using columns, graphics, pictures, design, colour, and borders; submit work to writing contests and celebrations; publish a poem or short story on an appropriate Internet website; format a major piece of original writing as an independent study project);
PW2.03 - demonstrate an understanding of the writing skills and knowledge required for success in various university programs and careers (e.g., use guest speakers, field trips, interviews, and print and electronic resources to investigate the types of writing required in university programs; research and report on the opportunities for publication for particular forms of writing; set goals for personal improvement in writing).

Prior Knowledge & Skills

- Students should understand and be familiar with the key concepts of the writing process.
- Students should be familiar with group work delegation of tasks and appropriate conflict management skills.
- Students should understand the criteria for an oral report. As a class they are able to create a checklist to evaluate the effectiveness of the oral reports presented.
- Understanding and the ability to use a video camera to produce a media product, would be helpful.
- Students should be familiar with the framework of a documentary video product.
- Students should be able to write a review of a documentary video product.

Planning Notes

- The teacher provides resources as well as models which guide students in the creation of the class documentary (for example, *When We Were Kings*, an exploration of a seminal moment in the career of Muhammad Ali).
- The class should have access to a video camera during the time of taping of the documentary.
- The teacher should make available several sources dealing with careers in the writing industry in Canada using some of the reference sources for discussion purposes.
- The teacher should oversee the division of tasks in the groups in order to ensure an equal division of the work involved.
- Review appropriate group problem-solving and conflict management skills, e.g., negotiation, mediation, assertiveness, consensus building, and coping with change or frustration, in light of Gospel teachings.
- The teacher should outline how the assessment of the unit will be done. In particular, the entire class should develop the rubric for the review of the documentary. Students should also develop the checklist for each group in collaboration with the teacher.
- Any special permission for using different classrooms or areas of the school for taping of the documentary should be arranged prior to the beginning of this unit.
- Other English teachers should be consulted to see if they wish to participate in this project by allowing advertising of the documentary to be displayed in their classrooms and by later viewing the product in their classes. Perhaps these teachers could also integrate the viewing of the documentary into their curriculum e.g., media strand, writing reviews, etc.

Teaching/Learning Strategies

- The teacher leads a discussion about various aspects of the life of a freelance writer in Canada: markets for writing, writing for different purposes and audiences, manuscript submission process, writers' associations, resources for writers, and vocation of the writer as spokesperson for values in the community.
- Using quotations taken from Church documents and other reference sources provided by the teacher, the class explores how writers can influence the general community by promoting values in their written products e.g., faith, community, stewardship, justice, human dignity, empowerment, citizenship, family, and interdependence.

- Students are divided into groups to research, present, and report on one of the following topics:
  - Markets for Canadian Writers
  - Manuscript Formats and Submission
  - Writers Associations
  - Resources for Writers
  - Writing as a Vocation
- Students are to have access to various reports, articles, and Internet sites dealing with the topic of The Writer's Life.
- Groups are to present short oral reports on their findings. A checklist developed by the class is used to evaluate individual group presentations.
- The class is introduced to the class assignment – to produce a 15-minute documentary on the topic of The Writer's Life. After production has been completed, this documentary is shown to audiences in other English classrooms throughout the school.
- Students are given the choice to join one of three groups to produce the documentary:
  A. Research Department – uses the Internet, and information from group presentations and other resources to provide the basis for the documentary script, and writes the script for the documentary
  B. Production Department – consists of the production crew for the documentary – producer, director, participants, schedulers, and taping crew
  C. Creative Department – takes charge of the creative aspects of the production – lighting, sound, props, costumes, and set design
- Students are given class time to work on the project.
- Groups develop checklists in consultation with the teacher to describe what performance criteria should be used to evaluate the group's achievement.
- The class views the documentary together.
- The project is shown in other English classrooms.
- Through class discussion, a rubric is developed to evaluate the review assignment given at the end of this unit.
- Students respond to the documentary assignment by writing a review of the video product.

Assessment & Evaluation of Student Achievement

- Checklists for group oral reports
- Checklists for group performance
- Rubric to evaluate student reviews

Accommodations

- The wide variety of tasks to be done in the production of a documentary allow students to display their strengths through a variety of formats.
- Students who have difficulty responding in writing may be given the option of responding using a computer or audiotape format.

Resources

Abbot, Walter M., ed. *The Documents of Vatican II.* Chicago: Follet Publishing Co., 1966.

Arthur, Chris, ed. *Religion and the Media: An Introductory Reader.* Cardiff: University of Wales Press, 1993.

Bolker, Joan, ed. *The Writer's Home Companion: An Anthology of the World's Best Writing Advice, from Keats to Kunitz.* New York: Henry Holt and Company, 1997.

Canadian Conference of Catholic Bishops – www.cccb.ca/

Feiertag, Joe and Mary Carmen Cupito. *The Writer's Market Companion.* Cincinnati: Writer's Digest Books, 2000.

Media Awareness Network – www.media-awareness.ca

Ontario Conference of Catholic Bishops. *100 Years of Catholic Social Teaching.* Ontario, 1991.

Pontifical Council for Social Communications. *Aetatis Novae (On Social Communication).* Rome, 1989.

Periodical Writer's Association of Canada – www.pwac.ca

Shewchuk, Murphy O., ed. *The Canadian Writer's Guide,* 12th ed. Markham: Fitzhenry & Whiteside, 1997.

The Vatican: Catechism of Catholic Church – www.vatican.va/archive/catechism/ccc_toc.htm

Wilputte, Diane. *PWAC Guide to Canadian Markets for Professional Freelance Writers.* Toronto: PWAC, 2000.

Writer's Digest – www.writersdigest.com

Zinsser, William. *On Writing Well.* New York: Harper Collins, 2001.